

SIX SIMPHONIES  
à Deux Violons, Taille et Basse,  
Deux Hautbois, ou Flutes Traversieres,  
& Deux Cors de Chasse.

Par

S<sup>R</sup> FRANÇOIS XAVIER RICHTER.

*Musicien et Compositeur de la Chambre  
de S. A. S.<sup>me</sup> Electorale Palatine. &c. &c. &c.*

OEUVE QUATRIEME.



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*Marchand & Imprimeur de Musique.*

*Pro f 6 -*

*Par J. J. Hummel le 10. 8br 1769.*

# C A T A L O G U E

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Alcuni Maestri VI. <i>Symph. à 8 parties.</i>	Bach (J.H.) VI. <i>Conc. Op. I.</i>	Pugnani VI. <i>Trio Op. III.</i>	Paradies IV. <i>Sonates</i>
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Graaf VI. <i>Symph. à 8 part. Op. VII.</i>	Filtz VI. <i>Trio Opera II.</i>	Wendling VI. <i>Flutes Trav. Trio Op. I.</i>	<b>Airs Franc. Ital. &amp; Holland.</b>
Glaser VI. <i>Symph. à 8 part. Opera I.</i>	Graaf VI. <i>Trio Op. IV.</i>	Zebro & Spangenberg XII. <i>Trio</i>	Extrait des Airs Franc. Air. I.
Castman VI. <i>Quatuor Violons Viola &amp; Basses Opera I.</i>	Haydn VI. <i>Trio Op. IV.</i>	Zappa VI. <i>Trio</i>	<i>ditto Par. II.</i>
Haydn VI. <i>Quatuor Op. I.</i>	Michaelis VI. <i>Trio Op. II.</i>		<i>ditto Par. III.</i>
<i>VI. ditto Op. II.</i>	Mozart. <i>Agé 9 Ans VI. Trio Opera IV.</i>	<b>Duo à Violons</b>	Fleur des Airs Franc. avec l'accompagnement Par. I.
Heinsius VI. <i>Symph. à 4 part Op. II. pour les Commencens</i>	Schobert <i>Quatuor Trio</i>	Fritz VI. <i>Duo</i>	<i>ditto Par. II.</i>
	Sarti III. <i>Trio</i>	Guerini VI. <i>Duo Op. IV.</i>	Schultz. <i>Canzonets Italiennes</i>
Meder VI. <i>Symph. à 8 part. Op. I.</i>	Wagenseil I. <i>Concert</i>	<i>ditto Opera V.</i>	Quelici Cans. Ital.
Michaelis VI. <i>Quat. Op. I.</i>	Stamitz I. <i>Concert</i>	<i>VI. Sonatines pour les Commencens Opera X.</i>	De Vier. <i>Musical Fantasy</i>
Pugnani III. <i>Quartetti. Hautb. &amp; Cornes Obligées</i>	Rush I. <i>Concert</i>	Nofri VI. <i>Duo</i>	<b>Petits Ais</b>
		Pugnani VI. <i>Duo Op. IV.</i>	Haydn <i>Menuets à 2 V. &amp; Cornes</i>
		Spadina VI. <i>Duo Opera VI.</i>	Morigi <i>Menuets</i>
		Airs Italiennes	Nicore Hol. <i>Danses</i>
		<i>Aproposées pour 2 Violons</i>	Vanderlilles & Airges
		Schwindl XII. <i>aisée Duo Opera IV.</i>	<i>Menuets de Berlin</i>
		<b>Duo à Flutes Travers.</b>	<b>Diverses Traités</b>
		Dottel Figlio VI. <i>Duo</i>	Mahaut Nouvelle Methode pour la Fl. Trav. Fr. & Deutsch
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		<i>VI. Duo Lib. II.</i>	Marburg <i>anledning tot Clav. Tweede Beel. Tr.</i>
		Stechwey VI. <i>Duo Op. I.</i>	Fritz <i>enderwys om Orgels en Clav. te Remmen</i>
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*Allegro Spiritoso.*

[illegible]

# VIOLINO PRIMO

5

This page of a musical score for Violino Primo (Violin I) contains 14 staves of music. The key signature is one sharp (F#), and the time signature is 3/8. The music is characterized by rapid sixteenth-note passages and triplets. Dynamic markings include *F.* (forte) and *P.* (piano). The tempo marking *Presto.* is located on the fifth staff. The score concludes with a double bar line and repeat dots on the final staff.

*Presto.*



## VIOLINO PRIMO

## SINFONIA II

*Allegro Spiritoso.*

The musical score for Violino Primo, Sinfonia II, consists of 14 staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Allegro Spiritoso.*

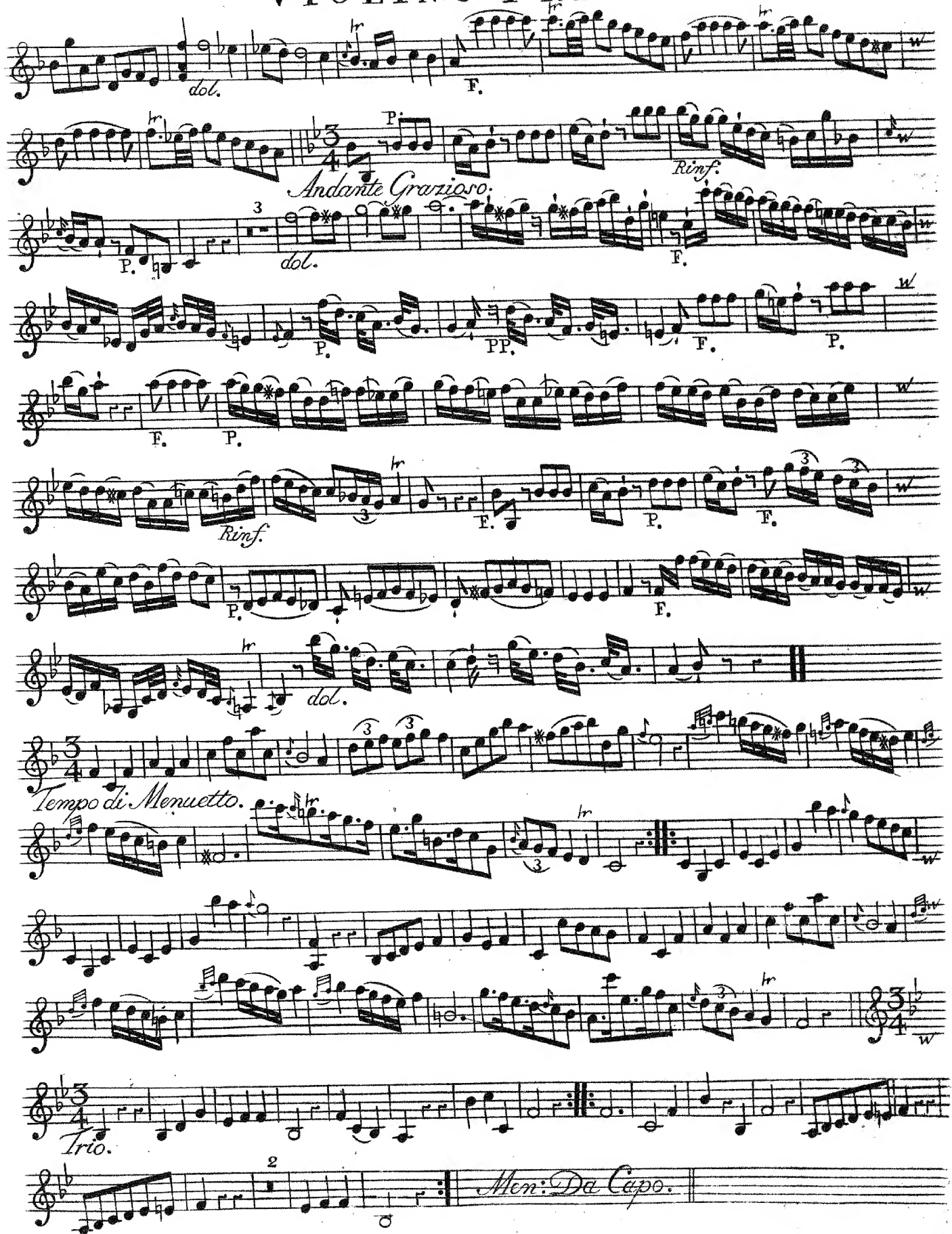
The score includes various dynamics and performance markings:

- Dynamics:** F (Forte), P (Piano), PP (Pianissimo), F.F. (Forzando), and *ten.dol.* (ritardando).
- Articulations:** Accents, slurs, and breath marks (trills) are used throughout the piece.
- Performance Markings:** Trills and breath marks are indicated by 'tr' and 'b' symbols.

The music is characterized by rapid sixteenth-note passages and melodic lines, typical of the *Allegro Spiritoso* tempo.

# VIOLINO PRIMO

7



*dol.* *F.* *Andante Grazioso.* *Rinf.* *P.* *dol.* *F.* *P.* *PP.* *F.* *P.* *Rinf.* *F.* *P.* *F.* *dol.* *Tempo di Menuetto.* *Trio.* *Men: Da Capo.*

This page of a Violino Primo musical score contains 14 staves of music. The notation includes various dynamics such as *dol.* (dolce), *F.* (forte), *P.* (piano), *PP.* (pianissimo), and *Rinf.* (rinforzando). It also features tempo markings like *Andante Grazioso.* and *Tempo di Menuetto.*, as well as performance instructions like *Trio.* and *Men: Da Capo.*. The music is written in treble clef with a key signature of one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. The page is numbered 7 in the top right corner.

## VIOLINO PRIMO

## SINFONIA III

*Allegro Spiritoso.* *pp* *ff* *poco f.* *Cres.* *w*

The score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and mood are indicated as *Allegro Spiritoso.*. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *poco f.* (moderately loud) and *Cres.* (crescendo) also present. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as triplets and slurs. The notation includes many accidentals (sharps, flats, naturals) and articulation marks (accents, staccato). The piece concludes with a double bar line and repeat dots.

## 9

This image shows a page of musical notation for a piano piece. The notation is arranged in ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Andante Grazioso" is written below the second staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "P" (piano), "F" (forte), "dol." (dolce), and "Rin F." (Ritornello Forte) are used throughout. The notation includes many slurs, ties, and ornaments. The piece concludes with a double bar line and repeat signs. The tempo marking "Presto" is written below the eighth staff, indicating a change in tempo. The notation is complex and detailed, typical of a classical piano score.



## VIOLINO PRIMO

## SINFONIA IV

*Allegro Maestoso.*

This page contains the Violino Primo (Violin I) part of the first movement of a symphony. The music is written on ten staves in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro Maestoso'. The score features a variety of musical textures, including rapid sixteenth-note passages, sustained melodic lines, and dynamic markings such as 'P.' (piano) and 'F.' (forte). Fingerings are indicated by numbers 1-3, and breath marks (triple dots) are present in several measures. The notation includes many beamed sixteenth notes, creating a sense of rhythmic drive. The key signature has one sharp (F#), and the time signature is 4/4. The page number '10' is in the top left corner.

# VIOLINO PRIMO

11

P.  
 F.  
 F. P.  
*Andante Grazioso.*  
 F.  
 P.  
 dolce.  
 P. F.  
 F. P.  
 F. P.  
 P. F.  
 P. F.  
 P.  
 Rinf.  
 P.  
 dol.  
 F.  
 3  
 1 2  
 P.  
 Trio.  
 dol.  
 Men: Da Capo.

## VIOLINO PRIMO

## SINFONIA V



V I O L I N O P R I M O

13

This image shows a page of musical notation for a piano piece. The notation is written on multiple staves, each containing various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante poco.' and the dynamics include 'pp.', 'f.', 'p.', 'dol.', 'Rinf.', and 'P.'. The second staff continues the piece with similar notation and dynamics. The third staff is marked 'Presto.' and features more complex rhythmic patterns, including triplets and sixteenth notes. The dynamics here include 'f.', 'p.', 'Rinf.', and 'P.'. The fourth staff continues the 'Presto.' section with further rhythmic complexity and dynamic markings. The fifth staff concludes the piece with a final cadence and a key signature change to two sharps (F#, C#). The overall style is that of a classical piano score, likely from the 19th or 20th century.



## VIOLINO PRIMO

## SINFONIA VI

*Allegro con Brio.*

The score for the Violino Primo part of the Sixth Symphony is written across 12 staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Allegro con Brio.* The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo) are indicated throughout. Articulations like accents and slurs are used to shape the melodic lines. The score concludes with a double bar line and repeat dots on the final staff.

# VIOLINO PRIMO

15

This page of a musical score for Violino Primo (First Violin) contains 14 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings. The tempo and mood markings are *Largo.* and *Andantino Sempre piano.* The page concludes with a double bar line.

**Staff 1:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *P.*

**Staff 2:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic markings: *F.*, *P.*, *F.*, *P.*, *F.*

**Staff 3:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes.

**Staff 4:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes.

**Staff 5:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *P.*

**Staff 6:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *P.*

**Staff 7:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *F.*

**Staff 8:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *F.*

**Staff 9:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *F.*

**Staff 10:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *F.*

**Staff 11:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *F.*

**Staff 12:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *F.*

**Staff 13:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *F.*

**Staff 14:** Treble clef, key signature of one sharp. Starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *P.*

## VIOLINO PRIMO

*Rincontro.*

*Sciolte.*

*P.* *F.*

*P.* *F.* *P.* *F.* *P.* *P.*

*P.* *F.*

*Fin.*

This page of a musical score for Violino Primo (First Violin) contains 12 staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with the instruction *Rincontro.* and ends with *Fin.*. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *P.* (piano) and *F.* (forte). The tempo or style markings *Sciolte.* and *Rin.* are also present. The notation includes many accidentals (sharps and naturals) and slurs. A first ending bracket is visible on the eighth staff, and a final double bar line is at the end of the twelfth staff.



*[F. J. Hummel del.]*  
**SIX SIMPHONIES**  
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*Par*

**SR FRANÇOIS XAVIER RICHTER.**

*Musicien et Compositeur de la Chambre  
 de S. A. S. me Electorale Palatine. &c. &c. &c.*

OEUVRE QUATRIEME.




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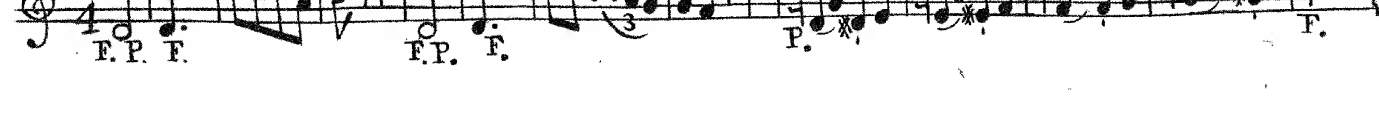
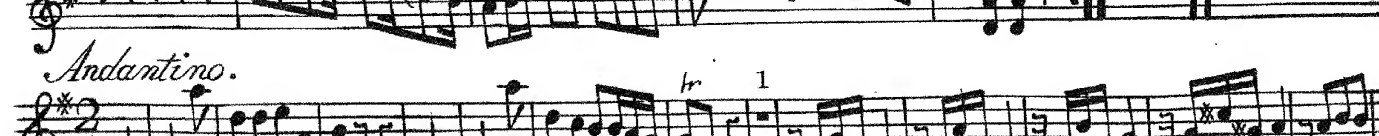
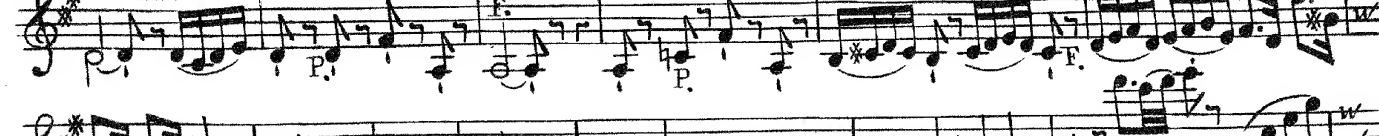
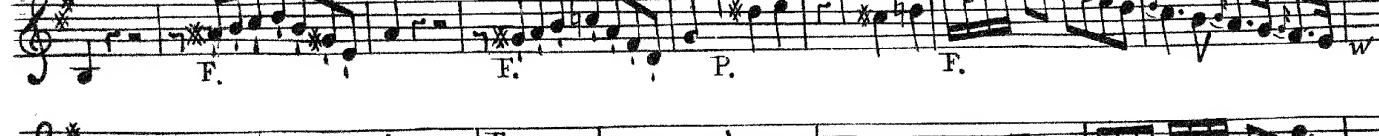
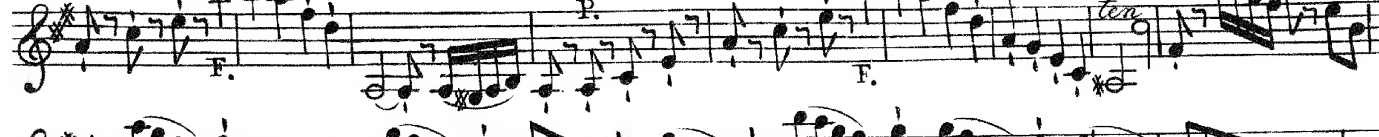
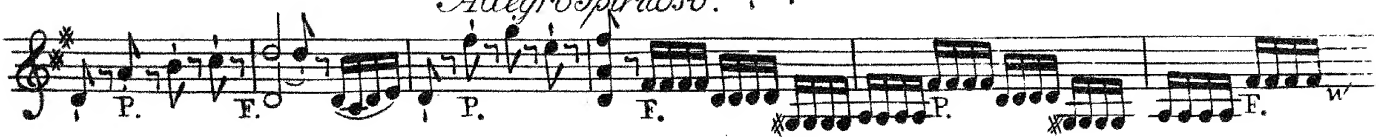
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*Preis 6 -*



## VIOLINO SECONDO

## SINFONIA I

*Andantino.*

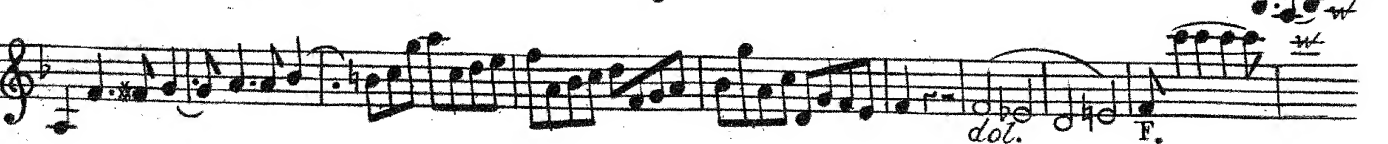
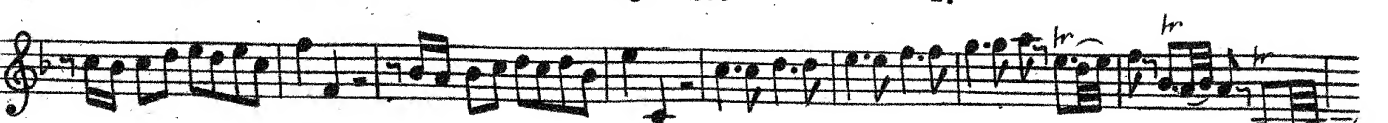
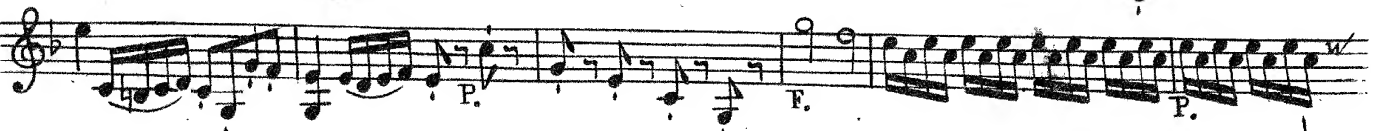
# VIOLINO SECONDO

5

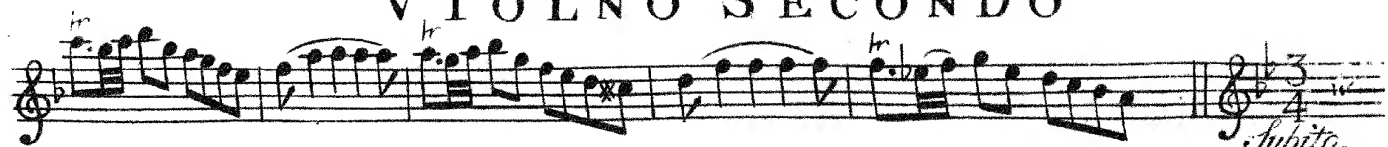
This page of a musical score for Violino Secondo (Violin II) contains 13 staves of music. The key signature is one sharp (F#), and the time signature is 3/8. The music is written in a single system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score begins with a *mez. f.* (mezzo-forte) marking. The first staff contains a *F.* (forte) marking. The second staff contains a *P.* (piano) marking. The third staff contains a *P.* marking. The fourth staff contains a *F.* marking. The fifth staff contains a *mez. f.* marking. The sixth staff contains a *F.* marking. The seventh staff contains a *P.* marking. The eighth staff contains a *F.* marking. The ninth staff contains a *P.* marking. The tenth staff contains a *F.* marking. The eleventh staff contains a *P.* marking. The twelfth staff contains a *F.* marking. The thirteenth staff contains a *P.* marking. The score concludes with a double bar line.

## VIOLINO SECONDO

## SINFONIA II



# V I O L N O S E C O N D O





The first system of the musical score is written on a single staff with a treble clef. The time signature is 3/4. The tempo and mood are indicated as *Allegro Spiritoso.*. The music begins with a piano (*p*) dynamic, followed by a *poco f.* (poco forte) section, and then a *ff.* (fortissimo) section. The notation includes various note values, rests, and articulation marks. The system concludes with a double bar line and a repeat sign.

*Alegro Spiritoso.*

mezzo-forte *Cres. d.*

10

# VIOLINO SECONDO

9

Musical score for Violino Secondo, page 9. The score consists of 14 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Andante Grazioso*. The music features various dynamics including piano (P), forte (F), and fortissimo (ff), as well as articulation marks like *dolce* and *dol.*. There are several triplets and slurs throughout. The score concludes with a double bar line. The bottom section of the page shows the beginning of a new section marked *Presto* in a 3/8 time signature, with a key signature change to one flat (Bb).

## VIOLINO SECONDO

## SINFONIA IV

*Allegro Maestoso.*

1

1

F.

P.

1

F.

P.

F.

P.

F.

P.

1

1

## 11

This page of musical notation is for a piano piece, likely a Minuet. It consists of 14 staves of music. The key signature is B-flat major (two flats). The tempo and style markings are "Andante Grazioso" and "Tempo di Menuetto". The piece includes various musical notations such as treble clefs, time signatures (2/4, 3/4, 4/4), and dynamic markings (P, F, dolce, Rin. f., Men.). The notation includes a variety of note values, rests, and articulation marks. The piece concludes with a "Men: Da Capo." instruction.



## VIOLINO SECONDO

## SINFONIA V

*Allegro con Brio.*

This page contains the musical score for the second violin part of the fifth symphony. The score is written on twelve staves, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro con Brio'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics 'F.' (forte) and 'P.' (piano) are used throughout. There are also markings for 'ten' (tension) and 'hr' (hairpins). The score is a continuous piece of music with no repeat signs or first/second endings indicated on this page.

## 13

[illegible]

V I O L I N O S E C O N D O

# SINFONIA VI

*Allegro con Brio.*

[illegible]

## 15

This image shows a page of musical notation for a piano piece. The notation is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'P.' (piano) and 'F.' (forte) are placed below the staff. The second staff continues the melody with similar note values and rests. The third staff introduces a new melodic line with more complex rhythms. The fourth staff features a series of sixteenth notes, creating a rapid passage. The fifth staff continues this rapid passage with further rhythmic variations. The sixth staff marks the beginning of a new section, indicated by the tempo marking 'Largo.' and the dynamic marking 'P.'. The seventh staff begins with a new tempo marking 'Andantino. Sempre piano.' and a change in the key signature to two flats (Bb and Eb). The eighth staff continues the Andantino section with a series of sixteenth notes. The ninth staff features a series of sixteenth notes, creating a rapid passage. The tenth staff concludes the piece with a final cadence. The notation is clear and legible, with various musical symbols and markings used throughout.



## VIOLINO SECONDO

8

*Rincontro.*

*Sciolti.*

*P.* *lr* *F.*

*P.* *F.* *P.* *F.* *P.* *F.*

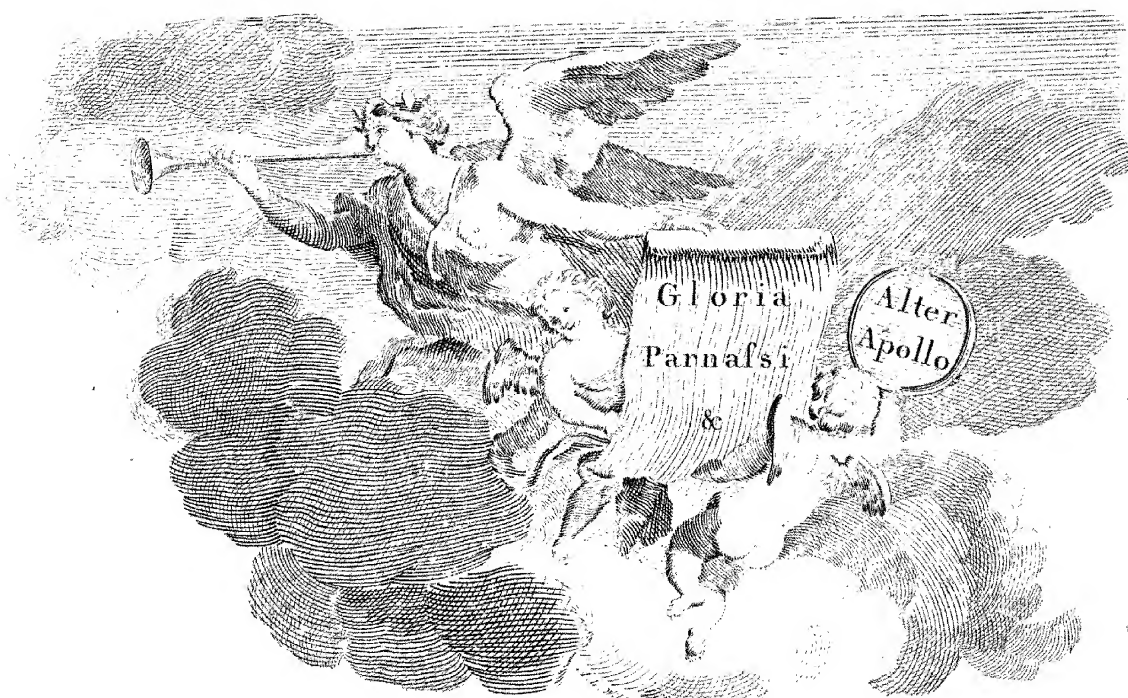
*P.*

*P.*

*F.*

*lr*

*Fin.*



*[L'opéra de la musique]*  
**SIX SYMPHONIES**  
à Deux Violons, Taille et Basse,  
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& Deux Cors de Chasse.

*Par*

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*Musicien et Compositeur de la Chambre*  
*de S. A. S.<sup>me</sup> Electorale Palatine. &c. &c. &c.*

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## V I O L A

## S I N F O N I A I

*Allegro Spiritoso.*

Violin part of a symphony score, measures 1-24. The score is written for a single violin in G major (one sharp) and common time (C). The tempo is *Allegro Spiritoso*. The key signature is G major (one sharp). The time signature is common time (C). The score consists of 24 measures, divided into two sections: measures 1-12 and measures 13-24. The first section (measures 1-12) is marked *Allegro Spiritoso* and features a fast, rhythmic melody with many eighth and sixteenth notes. The second section (measures 13-24) is marked *Andantino* and features a slower, more melodic line. Dynamics include *P* (piano), *F* (forte), *PP* (pianissimo), and *Mez F.* (mezzo-forte). The score ends with a double bar line and a repeat sign.

Measures 1-12: *Allegro Spiritoso*. Dynamics: *P*, *F*, *PP*, *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*, *F*. The section ends with a double bar line and a repeat sign.

Measures 13-24: *Andantino*. Dynamics: *P*, *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*, *F*. The section ends with a double bar line and a repeat sign.

# V I O L A

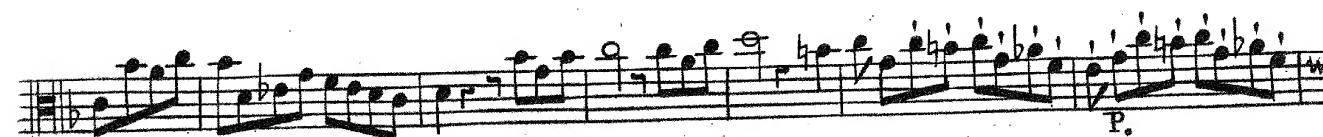
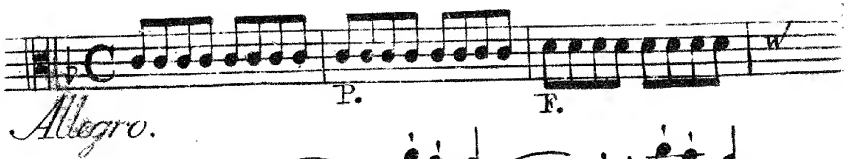
5

F. P. F. P. F.  
 F. Mez F. F.  
 8  
 4  
 Presto.  
 4 F. 4  
 P. F.  
 4 1 P. F.  
 2 2 2  
 F. 3 P.  
 F. 4  
 F. P. F.  
 4 1 F.



## V I O L A

## SINFONIA II



# V I O L A

F.  
 dol.  
 F.  
*Andante Grazioso.*  
*Rinf.* P. 3 *mol. f.*  
 F. P. P.P. F. P. F.  
 P. *Rinf.* F. P. F. 4  
 F. dol.  
*Tempo di Menuetto.*  
 3 *hr* 4  
 3 *hr* 3  
*Trio.*  
 1 2 *Men. Dalapo.*

## V I O L A

## SINFONIA III

*Allegro Spiritoso.*

The image displays the first ten staves of the Violin part for the first movement of Beethoven's Third Symphony. The music is in 3/4 time and begins with a key signature of one sharp (F#). The tempo and mood are indicated as *Allegro Spiritoso*. The notation includes various dynamic markings such as *mezF.*, *Cres. il. F.*, *F.*, *P.*, and *w*. It also features articulation marks like asterisks and slurs, as well as fingerings (1, 3, 4) and breath marks. The first staff includes a 3/4 time signature and a 3-measure rest. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The bottom of the page shows two empty staves.

# V I O L A

9

*Andante Grazioso.*

*dolce.*

*Rin. F.*

*F.*

*dol.*

*F.*

*dol.*

*Rin F.*

*F.*

*dol.*

*Rin F.*

*F.*

*Presto.*

*4*

*3*

*1*

*1*

*3*

*2*

*P.*

*F.*



## V I O L A

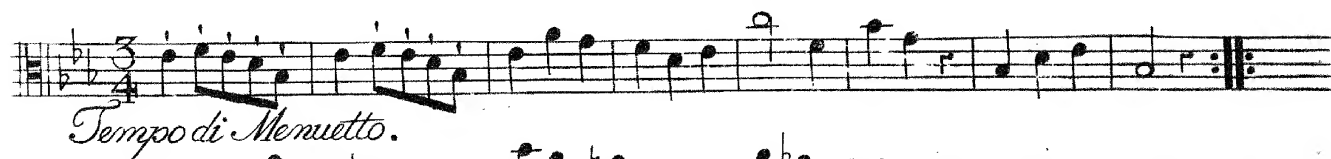
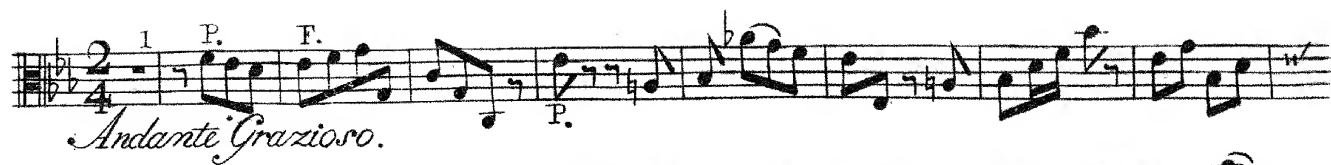
## S I N F O N I A I V

*Allegro Maestoso.*

Violin part of the fourth symphony score, measures 1-25. The music is in 2/4 time, key of D major. The score consists of 13 staves. Measure numbers 1, 16, and 15 are indicated. Dynamics include *F.*, *Mez F.*, *F.*, and *P.*. The piece concludes with a double bar line.

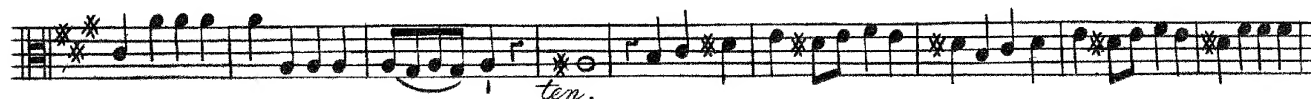
# V I O L A

11



## V I O L A

## SINFONIA V

*Allegro con Brio.*

# V I O L A

13

*pp.*  
*Andante poco.*

*F.* *mez.* *Rinf.*

*P.* *F.* *Rinf.*

*Presto.*

*P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.*

*Rinf.* *Rinf.* *F.* *F.* *F.* *F.* *F.* *F.* *F.* *F.* *F.* *F.*



## V I O L A

## SINFONIA VI

*ten.*  
*Allegro. con Brio.*

Violin part of the Sixth Symphony, first movement. The score is written for a single violin on a single staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Allegro. con Brio." and the dynamics range from piano (p) to fortissimo (f). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines, and the first measure of each system is marked with a double bar line and a repeat sign. The piece concludes with a final measure marked with a double bar line and a repeat sign.

Violin part of the Sixth Symphony, first movement. The score is written for a single violin on a single staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Allegro. con Brio." and the dynamics range from piano (p) to fortissimo (f). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines, and the first measure of each system is marked with a double bar line and a repeat sign. The piece concludes with a final measure marked with a double bar line and a repeat sign.

# V I O L A

15

F. P. F. P.

F.

P. F.

P.

P.

P.

P.

P.

P.

P.

P.

*Largo.*

*Andantino Sempre piano.*

2/4

F. P. P.

F. P.

## V I O L A

16

*Rincontro.*

PP.

F.

P

F. P. F. P. F.

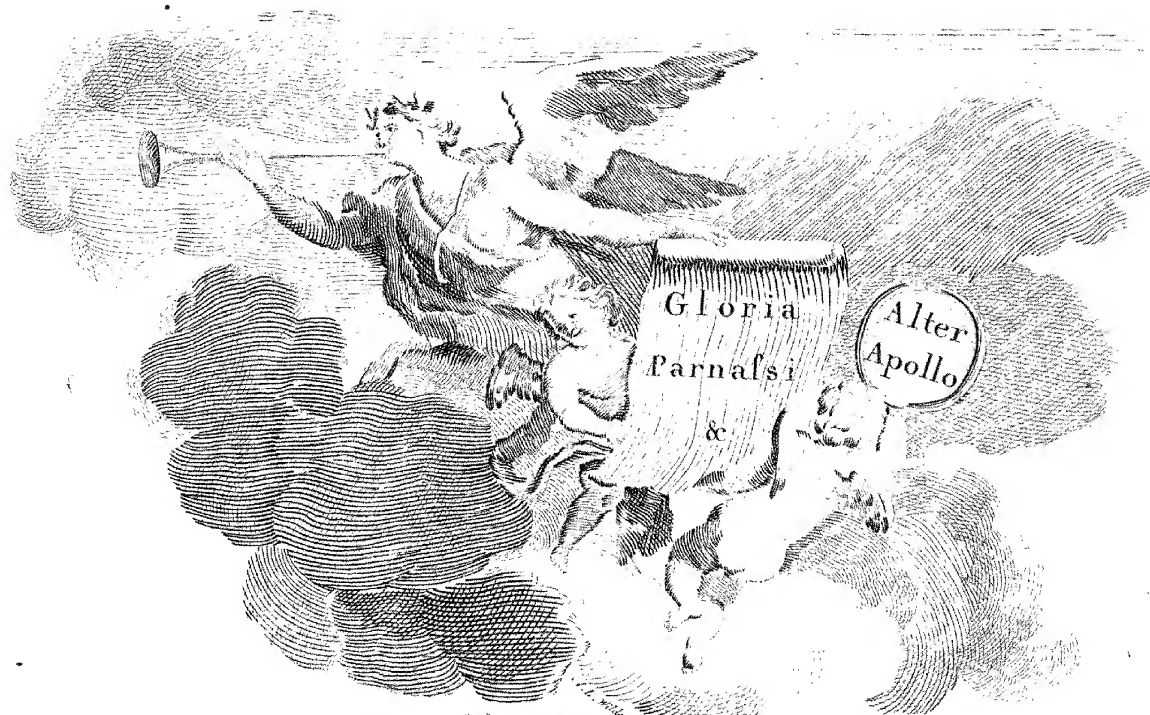
8

2

P.

F.

*Fin.*



*Opus 10*  
**SIX SIMPHONIES**  
à Deux Violons, Taille et Basse,  
Deux Hautbois, ou Flutes Traversieres,  
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## BASSO

## SINFONIA

*Allegro Spiritoso.*

*Andantino.*

*dol.*

# BASSO

This page contains a musical score for a Bassoon, consisting of 14 staves of music. The notation includes various fingerings (e.g., 5, 6, 7, 3, 4, 2, 1), dynamics (F., P.), and articulations (accents, slurs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into two main sections by a double bar line on the third staff. The first section is marked with a tempo of *Presto.* on the fourth staff. The second section continues with similar notation and includes a key signature change to one flat (Bb) on the eleventh staff. The piece concludes with a final double bar line on the fourteenth staff.

# SINFONIA II

[illegible]

# BASSO

7

This musical score for Bass is divided into several sections, each with specific tempo and performance markings. The notation includes standard musical symbols such as notes, rests, and bar lines, along with extensive fingering numbers (1-7) and dynamic markings (P, F, PP, T.S., Ten.).

**Section 1:** The first section begins with a series of sixteenth-note runs. It includes markings such as *dol.* (dolce) and *F* (forte). The key signature has one flat, and the time signature is 4/4.

**Section 2:** This section is marked *Andante Grazioso*. It features a more melodic line with some triplets. Dynamic markings include *P* (piano), *F* (forte), and *PP* (pianissimo). The time signature changes to 3/4.

**Section 3:** The third section continues the melodic development with various fingerings and dynamics like *P*, *F*, and *PP*. It includes some triplet markings.

**Section 4:** This section is marked *Tempo di Menuetto*. It features a 3/4 time signature and includes a repeat sign. Dynamics include *P* and *F*.

**Section 5:** The fifth section is marked *Trio*. It begins with a key signature change to two flats and a 3/4 time signature. It includes a repeat sign and dynamic markings like *P*.

**Section 6:** The final section is marked *Men: Da Capo.* It includes a key signature change to one flat and a 3/4 time signature, ending with a repeat sign.

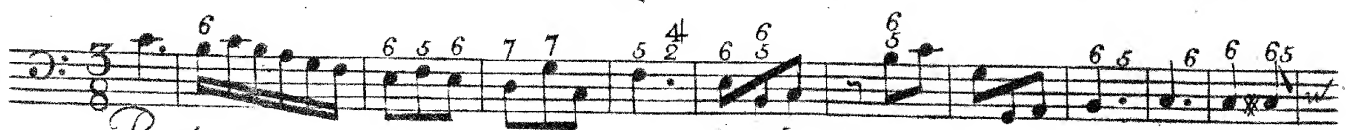
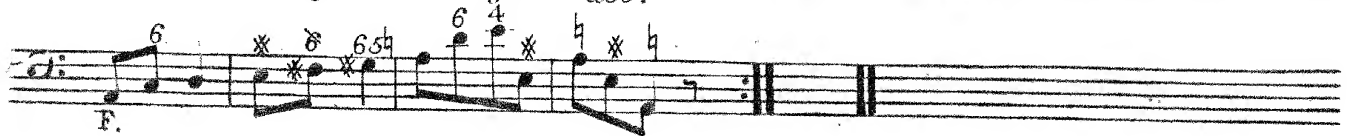
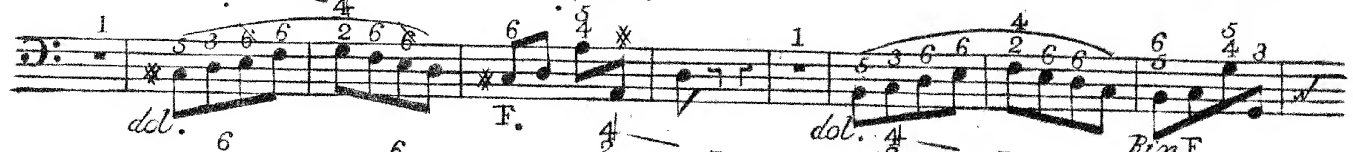


# SINFONIA III

[illegible]

# B A S S O

9



## BASSO

## SINFONIA IV

*Allegro Maestoso.*

The musical score for the Bassoon part of Symphony No. 4 consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-6 and 9. Dynamics include *P.* (piano), *F.* (forte), and *sf* (sforzando). The score concludes with a double bar line.

Staff 1: *P.* *F.* *P.* *F.*

Staff 2: *P.* *F.* *P.* *F.*

Staff 3: *P.* *F.* *P.* *F.*

Staff 4: *P.* *F.* *P.* *F.*

Staff 5: *P.* *F.* *P.* *F.*

Staff 6: *P.* *F.* *P.* *F.*

Staff 7: *P.* *F.* *P.* *F.*

Staff 8: *P.* *F.* *P.* *F.*

Staff 9: *P.* *F.* *P.* *F.*

Staff 10: *P.* *F.* *P.* *F.*

## 11

The image displays a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The piece is divided into several sections:

- Andante Grazioso:** This section begins with a tempo marking of "Andante Grazioso." It features a series of flowing, melodic lines with various ornaments and dynamic markings such as "P." (piano) and "F." (forte). The notation includes many slurs and ties, indicating a continuous, graceful movement.
- Tempo di Menuetto:** This section is marked "Tempo di Menuetto." It is characterized by a more rhythmic and dance-like quality, with frequent eighth and sixteenth notes. The notation includes many slurs and ties, indicating a continuous, rhythmic movement.
- Trio:** This section is marked "Trio." It features a change in texture and dynamics, with a more prominent bass line and a more melodic treble line. The notation includes many slurs and ties, indicating a continuous, rhythmic movement.
- Men: Da Capo:** The piece concludes with a "Men: Da Capo" instruction, indicating a repeat of the beginning of the piece.

The notation is highly detailed, with many slurs and ties, and a variety of dynamic markings and ornaments. The overall style is characteristic of 19th-century piano music.



## B A S S O

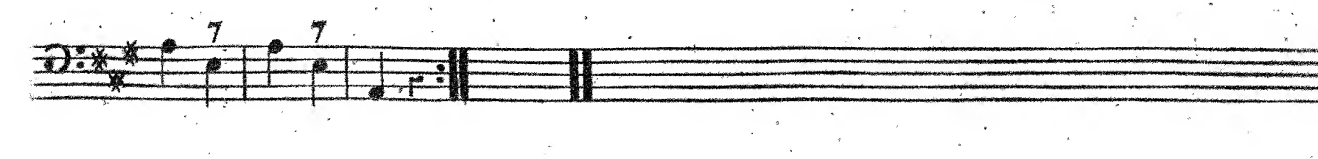
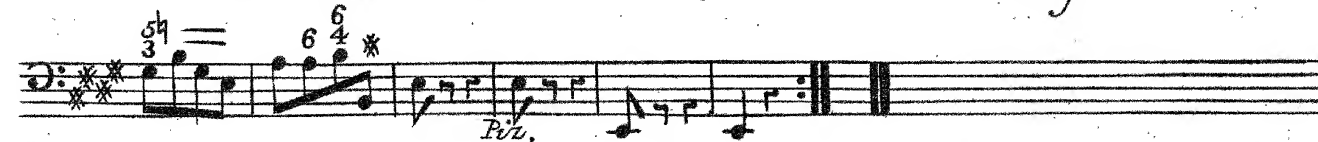
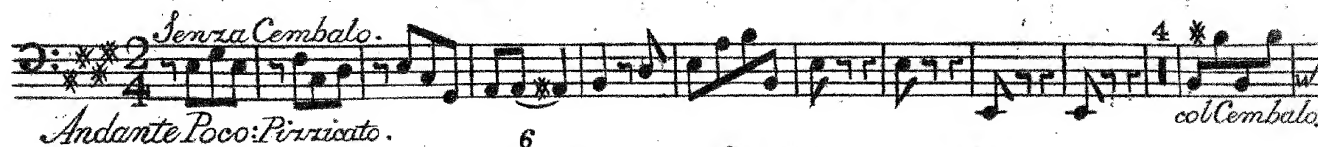
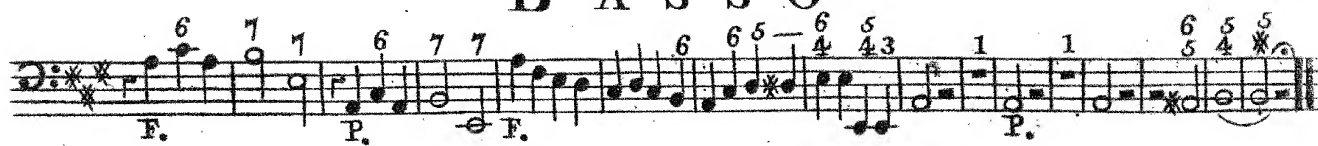
## SINFONIA V

*Allegro con Brio.*

The musical score for the Bassoon part of Symphony No. 5 is presented across ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (F., P.). Fingerings are indicated by numbers 1 through 7, and some notes are marked with an asterisk (\*). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as *Allegro con Brio*. The staves are connected by a brace on the right side. The first staff begins with a treble clef and a key signature of two sharps. The subsequent staves continue the melodic and harmonic development of the piece, with various dynamics and fingerings indicated throughout.

# BASSO

13



## B A S S O

## SINFONIA VI

*Allegro con Brio.*

The musical score is written for a Bassoon (Basso) and consists of ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegro con Brio." The score includes various musical notations such as notes, rests, and fingerings (e.g., 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Dynamics include *F.* (forte), *P.* (piano), and *ten P.* (tenuissimo). The score is divided into measures by bar lines, and some measures contain repeat signs. The notation includes various fingerings and articulations, such as slurs and accents.

# B A S S O

15

First system of musical notation for Bass, measures 1-10. The key signature is one sharp (F#). The notation includes various fingerings (e.g., 3, 4, 5, 6) and articulations (accents, slurs). The tempo marking *Largo.* appears at the end of the system.

Second system of musical notation for Bass, measures 11-20. The tempo marking *Andantino. Sempre piano.* is present. The notation continues with complex fingerings and articulations. The system concludes with a double bar line.

Third system of musical notation for Bass, measures 21-24. The notation includes fingerings and articulations, ending with a double bar line.

## BASSO

24 6 \* 5 3 6 5 3 = 6 65 4 2 6 5 \* w

*Rincontro.* 4 2 6 5 4 2 6 5 5 = 7 5 = 6 4 = 5 = 7 = w

6 4 = 5 6 6 6 7 4 2 6 4 2 6 w

4 2 6 4 2 6 5 6 4 \* 6 5 3 6 3 \* w

6 5 6 5 4 2 6 5 6 5 5 3 6 5 5 5 \*

6 8 7 = 6 4 = 5 = 6 4 6 5 4 7 \*

F. P. F. P. F. 5 6 6 5 6 5 = 6 4 =

7 6 5 4 \* 6 \* 6 \* 6 5 6 5 \* 6 4 =

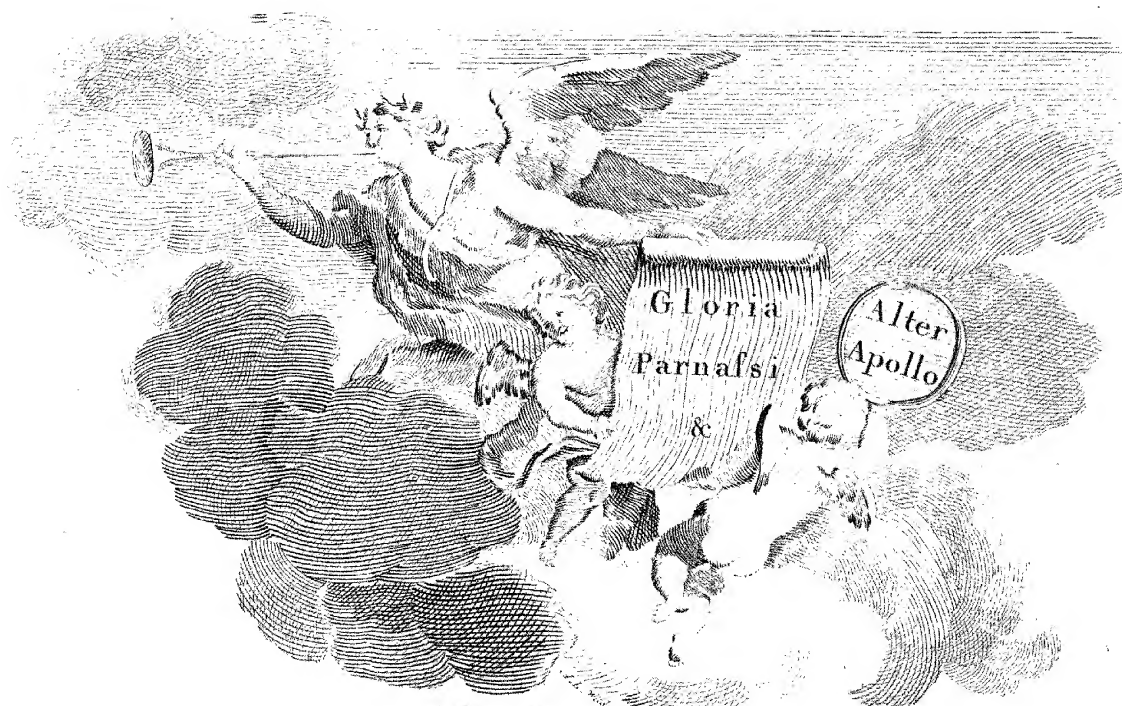
3 5 6 6 6 6 6 5 6 5 w

10 P. 6 5 6 3 5 6 7

4 2 6 4 2 6 4 2 6 6 4 3 6 3 6 3 w

*Fin.*





*Sinfonia*  
SIX SIMPHONIES  
à Deux Violons, Taille et Basse,  
Deux Hautbois, ou Flutes Traversieres,  
& Deux Cors de Chasse.

*Par*

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*Musicien et Compositeur de la Chambre  
de S. A. S. me Electorale Palatine. &c. &c. &c.*

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# OBOE PRIMO

3

## SINFONIA I

*Allegro Spiritoso.*

P. F. P. F. P. F. P. F. P.

P. F. P. F. P. F. P. F. P. F. P.

*Andantino*

P. F. P. F. P. F. P. F. P.

P. F. P. F. P. F. P. F. P.

P. F. P. F. P. F. P. F. P.

*Presto.*

P. F. P. F. P. F. P. F. P.

P. F. P. F. P. F. P. F. P.

P. F. P. F. P. F. P. F. P.

P. F. P. F. P. F. P. F. P.

P. F. P. F. P. F. P. F. P.

F.

Solo.

P. ten.

F.

dol.

F.

**F.**

**F.**

P. F.

P. F.

Solo.

do1.

$$\frac{1}{F}$$

3 Solu

*Andante Grazioso.*

dot.

**F.**

P

doi.

Solo

dot.

*Tempo di Menuetto.*

Solo.

*Trio. Solo.*

Men: Dalapo

## 3

*Allegro Spiritoso.*

**SINFONIA**

*Allegro Spiritoso.*

*dolce. Rinf.*

*F.*

*Solo.*

*F. P. F.*

*Solo.*

*F.*

*Solo.*

*F.*

*P.*

*dol.*

*F.*

*1*

*F.*

*Solo.*

*F.*

*Solo*

*F.*

*Andante Grazioso.*

*dol. Rinf.*

*6 hr*

*dol.*

*12*

*Solo.*

*dol. Rinf.*

*6 hr*

*Presto.*

*Solo.*

*Solo.*

*F.*

*P. F.*

*P. F.*

*Solo.*

*9*

*3*

*Solo.*

*F.*

## OBOE PRIMO

**SINFONIA IV**

*Allegro Maestoso.* Solo. Solo. ten:

*e Cantabile.* F.

11 8 2 19 F.

4 Solo. Solo. ten: e Cantabile.

9 F.

4 Solo. *Andante Grazioso* dol.

*Rinf.* dol.

dol. Solo. dol.

*Rinf.*

2 1 9 Solo.

*Tempo di Menuetto.* F. P. F.

4 Solo. *Trio. Solo.*

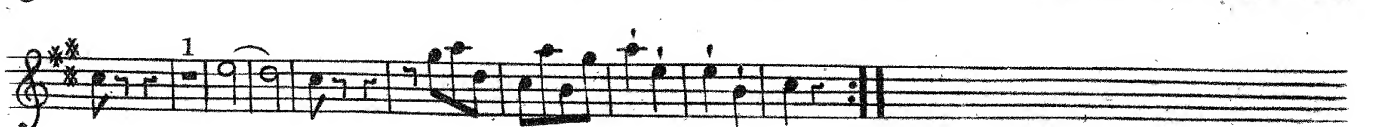
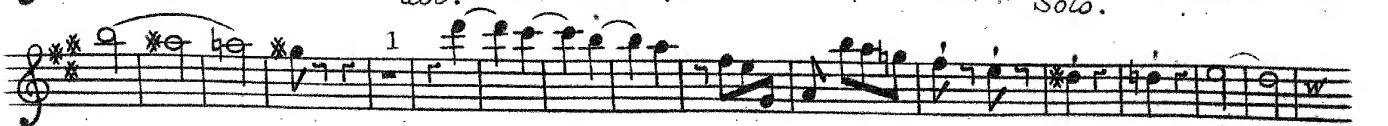
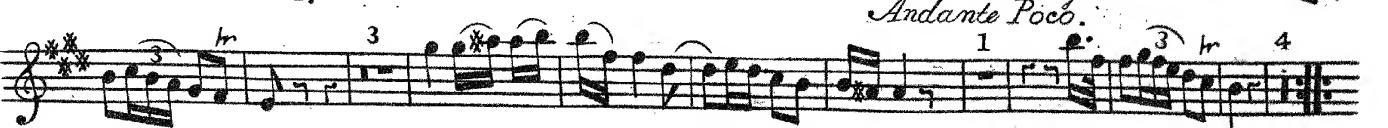
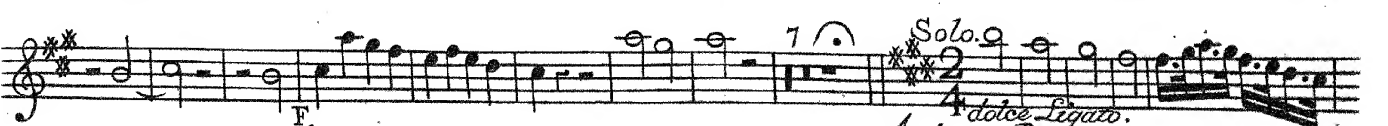
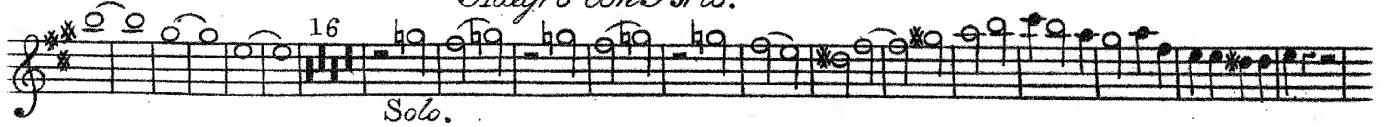
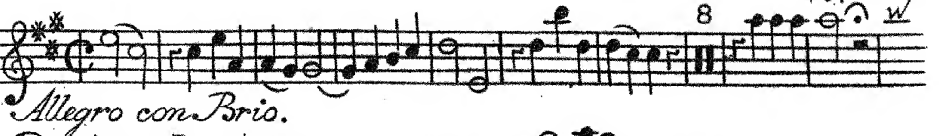
3 *Men. Da Capo.*



# O B O E P R I M O

## SINFONIA V

7

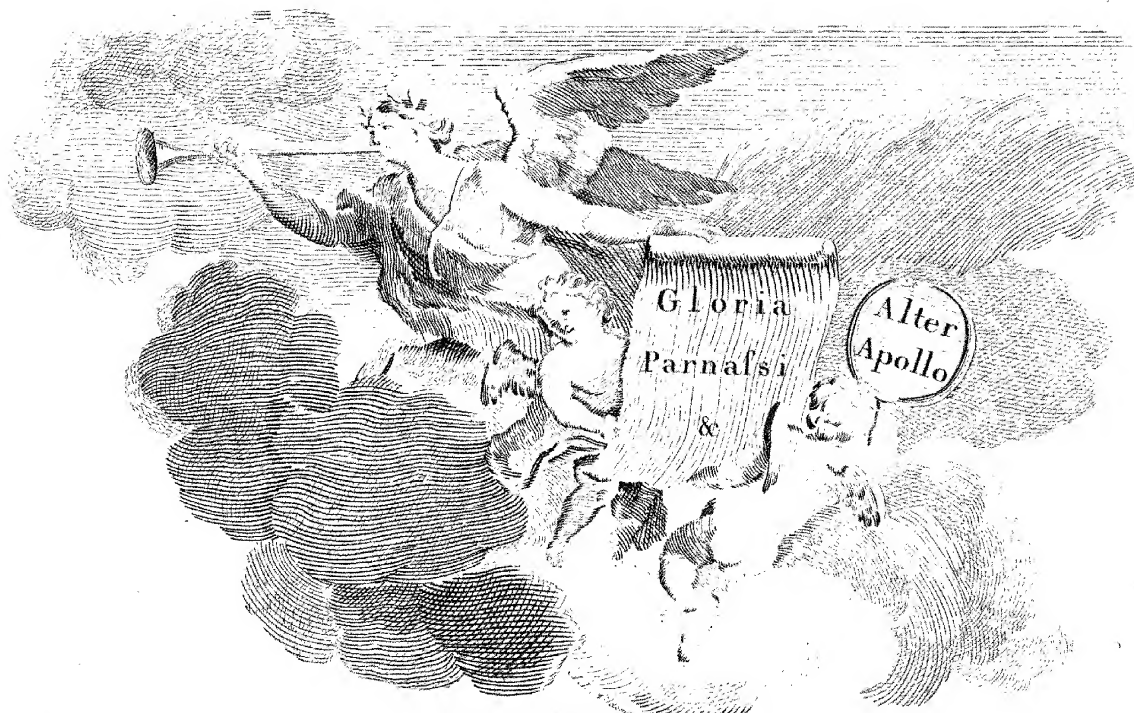


## OBOE PRIMO

SINFONIA VI

*Allegro con Brio.*

This musical score for Oboe Primo, measures 1-24, is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegro con Brio.* The score includes various dynamics such as *FP.* (fortissimo piano), *P.* (piano), *F.* (forte), *Solo.*, and *Fin.* (fine). It also features articulation marks like *tr* (trill) and *w* (accidental). The notation includes numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 10). The score concludes with the marking *Fin.* at the bottom right.



*J. J. Hummel*  
**SIX SIMPHONIES**  
 à Deux Violons, Taille et Basse,  
 Deux Hautbois, ou Flutes Traversieres,  
 & Deux Cors de Chasse.

*Par*

**S<sup>R</sup> FRANÇOIS XAVIER RICHTER.**  
*Musicien et Compositeur de la Chambre*  
*de S. A. S.<sup>me</sup> Electorale Palatine. &c. &c. &c.*

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# OBOE SECONDO

3

## SINFONIA I

*Allegro Spiritoso.*

*P.* *F.* *P.* *F.*

*Solo.*

*P.* *F.* *P.* *F.* *dol.* *F.* *P.*

*Solo.* *F.*

*Andantino.*

*Solo.* *P.* *F.*

*Presto.* *Solo.* *Solo.* *F.*

*Solo.* *F.*

*dol. Solo.*

*Solo.* *F.*

O B O E S E C O N D O  
S I N F O N I A I I

*Allegro Spiritoso.*

*Solo.*

*Andante GraviOSO.*

*Tempo di Menuetto.*

*Solo.*

*Trio. Solo.*

*Mon Dal Capo*

The musical score is written for Oboe II in a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro Spiritoso.' and the dynamics range from piano (P.) to fortissimo (F.). The score includes various articulations such as slurs, accents, and staccato marks. There are several measures marked 'Solo.' and 'Trio. Solo.' indicating solo passages. The tempo changes to 'Andante GraviOSO.' and then 'Tempo di Menuetto.' The score concludes with a 'Mon Dal Capo' instruction, indicating a repeat of the beginning of the section.



# O B O E S E C O N D O

5

## S I N F O N I A I I I

*Allegro Spiritoso.* *dol.* *Rinf.*

*F.* *Solo.*

*F.* *Solo.* *F.*

*Solo.*

*dol.* *F.* *Solo.*

*Solo.* *F.* *P.* *F.*

*Solo.*

*Andante Grazioso.* *dol.* *Rinf.*

*dol.*

*Solo.* *dol.* *Rinf.*

*Presto.* *Solo.* *Solo.*

*Solo.*

*Solo.* *Solo.*

*Solo.*

## OBOE SECONDO

SINFONIA IV

*Allegro Maestoso.* Solo. Solo.

*ten: e Cantabile.*

*Andante Grazioso.* Rinf. dol. w

*Menuetto.* Solo. Solo. P. F.

*Trio. Solo.* Men: Da Capo

# O B O E S E C O N D O

7

S I N F O N I A V



## OBOE SECONDO

## SINFONIA VI

*Allegro con Brio.*

FP. FP. FP. FP. FP.

*Solo.*

*Largo.*

*Rincontro.*

*Solo.*

*Solo.*

*Fin.*



Orchestra - Part

Sinfonia

# CORNO PRIMO

Richter Op. 4 1

F. P. F. P. F. P. F. P.

*Allegro Spiritoso.*

First system of musical notation for Corno Primo, Sinfonia I. The system includes measures 1 through 12, with various dynamics (F, P, PP, Solo.) and articulations (accents, slurs). The tempo is marked *Allegro Spiritoso*.

## SINFONIA II

F. P. F. P. F. P. F. P.

*Allegro Spiritoso.*

Second system of musical notation for Corno Primo, Sinfonia II. The system includes measures 1 through 6, with various dynamics (F, P, PP, Solo., dol., Rin F., Andante.) and articulations (accents, slurs). The tempo is marked *Allegro Spiritoso*.



## CORNO PRIMO

ten. 3 9 5

dol. dol. Rinf. dol. F. F.

dol. 6

Tempo di Menuetto.

4

4 3 4 3 5

Trio. Solo.

1 2

Men: Da Capo.

## SINFONIA III

3 4 w

Allegro Spiritoso.

dol. Rinf.

3 3 3 6 w

F. F. P. F. F. P. F. F.

Rinf. 2 19 1

P. P. F. P. F.

3

3

8 2 18

Andante Grazioso.

P. F. P. F. dol.

2 1

P. F.

3 4 3 w

Presto.

dol.

1 6

9 2 3

dol. F.

# CORNO PRIMO

## SINFONIA IV

*Allegro Maestoso.*

*Andante Grazioso.*

*Tempo di Menuetto.*

*Trio. Solo.*

*Men: Da Capo.*

## SINFONIA V

*Allegro con Brio.*

*Andante Poco.*

*Presto.*

8 19

Handwritten musical notation on a single staff. The staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes, some with stems and beams, and some with flags. The notes are written in a fluid, handwritten style. The piece concludes with a double bar line.

Fin.





## CORNIO SECONDO

Measures 1-18 of the Cornio Secondo part. The score is written on five staves. It begins with a treble clef and a key signature of one flat. The tempo is marked *Tempo di Menuetto.* and the mood is *Trio Solo.* The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *dot.* (diminuendo) and *F.* (forte). The section concludes with the instruction *Men: Da Capo.*

## SINFONIA III

Measures 1-18 of the Sinfonia III part. The score is written on five staves. It begins with a treble clef and a key signature of one flat. The tempo is marked *Allegro Spiritoso.* The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *dot.* (diminuendo), *Rinf.* (rinforzando), *P.* (piano), and *F.* (forte). The section concludes with the instruction *Andante Grazioso.* followed by *Presto.* and a final measure marked 18.



# CORNO SECONDO

## SINFONIA IV

3

*Allegro Maestoso.*

*Andante Grazioso. Rinf.*

*Tempo di Menuetto.*

*Trio. Solo.*

*Men: Da Capo.*

## SINFONIA V

*Allegro con Brio.*

*Andante poco.*

*Presto.*

## Corno Secondo

## SINFONIA VI

*Allegro con Brio.*

The musical score for the Corno Secondo part of Sinfonia VI is written on twelve staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score begins with a treble clef and a key signature change to one flat. The tempo is marked *Allegro con Brio.* The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *f* (forte), *p* (piano), *ff* (fortissimo), and *mezf.* (mezzo-forte). The tempo changes to *Largo.* and then *Andante Tacet.* The score concludes with a double bar line and the word *Fin.* The staves are numbered 1, 8, 19, 11, 16, 6, 5, 1, 3, 16, 14, 8, 1, 7, 20, 4, and 20.